



FROM THE PAST, FOR TOMORROW

REIMAGINING LOCAL HISTORY
THROUGH ART



FROM THE PAST, FOR TOMORROW



From the Past, for Tomorrow is a teaching resource that uses contemporary art as a launchpad to consider identity, the politics of history and the transformative power of contemporary art.

In Pursuit of Venus [Infected] by Lisa Reihana is the cornerstone provocation for this resource. This masterful artwork re-imagines encounter history from multiple Pacific perspectives and is being shown at Te Papa as part of the Aotearoa New Zealand Festival of the Arts.

This resource, which is timed to support the exhibition of this art work at Te Papa, has also been designed to be evergreen and accessible by all teachers across the country.

From the Past, for Tomorrow emphasises local, place-based curriculum, supports Aotearoa NZ Histories (draft) curriculum and articulates integrated approaches to Visual Arts, Technology and Health and PE. The inquiry approach is of particular relevance to teachers and learners between Year 4–10.

We hope you find this resource engaging, provocative and a useful resource to assist in developing relevant, integrated, future-focused local curriculum.

Ngā mihi maioha,

Pamela Streeeter, Head of Learning



Lisa Reihana with her artwork *in Pursuit of Venus [Infected]* 2015-17 at the Venice Biennale, 2017.
Photo by Michael Hall.

UNDERPINNING KAUPAPA

Guiding principles

From the Past, for Tomorrow is underpinned by three guiding principles: place-based learning, learner-led action, and critical citizenship. Together, they embody the principles outlined in *The New Zealand Curriculum (NZC)*.

Principle one: Place-based learning

From the Past, for Tomorrow connects Te Papa exhibitions and art collections with learners' lived experiences in their communities and context.

This place-based approach gives life to the **community engagement** principle in the curriculum. The resource seeks to provide meaningful and relevant connections to learners' lives; reflect the values and aspirations of parents, whānau, and the wider community; and contribute to schools establishing strong partnerships with their parents, whānau, and wider community.

The integrated, place-based approaches to learning provide braided ways in which learners can understand key concepts across a number of learning areas. This gives life to the **coherence** principle of the curriculum. The resource creates links across and within learning areas, and connects new learning to prior and known experiences, as well as to the local world.

Principle two: Learner-led action

From the Past, for Tomorrow provides opportunities for learners to lead their own learning, particularly within the Create section. This principle gives life to the **inclusion** principle of the curriculum. The resource seeks to be inclusive by design and from the outset – ensuring that equitable and multiple learning opportunities are created for learners.

Providing opportunities for learners to design their own learning, and develop their criteria for success, gives life to the **learning to learn** principle of the curriculum. The resource creates space for learners to set challenging learning goals and for meaningful reflection to take place in relation to the learning that occurs.

Learner-led action also gives life to the **high expectations** principle of the curriculum. By providing opportunities for learners to develop their agency, a number of valued outcomes are addressed. These include the development of social skills and outcomes relating to hauora and cultural identity.

Finally, *From the Past, for Tomorrow* seeks to give life to the **future focus** principle of the curriculum by encouraging learners to recognise they not only have a stake in the future, but they also have a role and responsibility to help shape it.

Principle three: Critical citizenship

From the Past, for Tomorrow recognises the impact of colonisation on our collective story, and seeks to decentre dominant Pākehā understandings, particularly in our relationships to land, water, and air. This gives life to the curriculum's **Treaty of Waitangi** principle.

From the Past, for Tomorrow encourages learners to examine our collective stories to identify, and address, missing voices or perspectives within our school communities. This gives life to the **cultural diversity** principle of the curriculum. The resource seeks to provide teaching and learning experiences that affirm learners' cultural identities and help them to understand and respect diverse viewpoints, values, customs, and languages.

Read about the ways in which *From the Past, for Tomorrow* addresses the values and key competencies of the NZC in the online version of this resource, tepapa.nz/FromThePastForTomorrow

CURRICULUM LINKS

This resource weaves together learning areas from the NZC, using high impact practices within local curriculum, such as developing community relationships for learning. Specific curriculum links to learning area can be found in the online version of this resource, tepapa.nz/FromThePastForTomorrow

Cross-curricular themes

From the Past, for Tomorrow explores two cross-curricular themes that show up within Visual Arts, Aotearoa New Zealand (ANZ) Histories (draft), Technology, and Health and PE in differing ways.

Theme one: Identity and representation

Who we are, and who gets to tell the stories of who we are.

This theme focuses learners on the subjective nature of representation – and how values, attitudes, and beliefs impact on how identity is communicated to others. Learners explore the ways in which costume and adornment can communicate identity, and consider the ways in which their developing identity is expressed. They consider the power of storytelling and the ways in which we can ensure it is authentic.

Learners look at the ways in which art and technology can be used as tools to respond, redress, and retell history. They consider and then respond to the motivations and purpose of the artist Lisa Reihana's work as a reaction to the colonial lens.

Theme two: Time and change

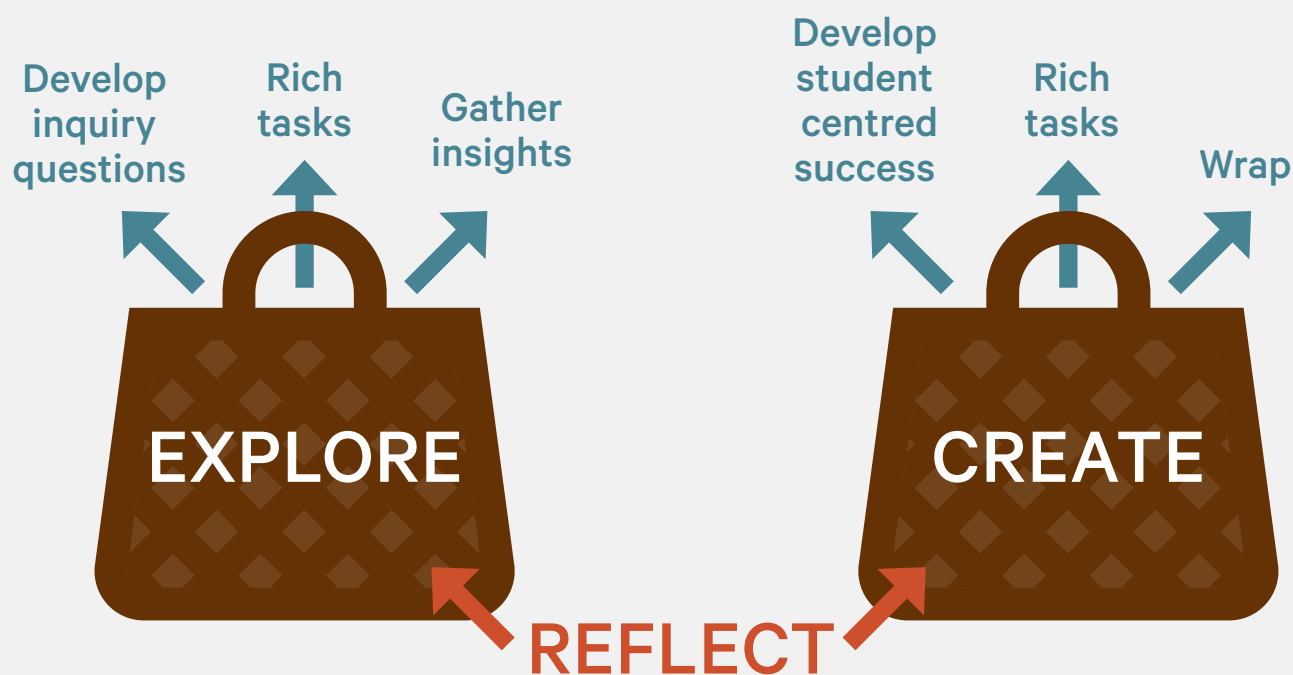
How things were, how things are, and how things could be next.

This theme creates opportunities for learners to examine time, continuity, and change in relation to their local context. Learners are encouraged to not only identify ways in which life has changed over time, but to also consider the ways in which history changes over time. This theme also creates opportunities for learners to positively contribute to their community, encouraging both teachers and learners to be agentic changemakers in connection with their community.

This theme also shows up in the examinations of past and contemporary art practice. Learners can explore static and moving images to begin to understand some of the very real challenges and opportunities of creating art using today's technologies, such as time-based media.



THE INQUIRY MODEL



The rich tasks in this resource are organised in two kete, **Explore** and **Create**. Activities that encourage learners to **Reflect** are embedded in the tasks in both kete.

This simple inquiry model is underpinned by quality practice. The **Explore** kete emphasises the importance of knowledge acquisition so that meaningful, contextual responses can take place in the Create kete. The **Create** kete provides the space within which learners can use the insights they gained from the Explore kete to inform their creative responses.

Explore

The **Explore** kete unpacks possible directions for the inquiry to go. Tasks offer ways in which Te Papa, and its collections, can be a valuable place for teachers and learners to gather knowledge, understandings, and insights. The Explore kete includes possible inquiry questions to frame a local inquiry, provides a number of rich tasks, and ends with activities that refine insights in advance of learners embarking on tasks within the Create kete.

Create

The **Create** kete brings the relevance of Reihana's artwork 'home' to the teacher and learner. This stage uses a place-based approach to engage with the artwork so that relevant connections can be made with the intent of Reihana's work and place-based histories. A smorgasbord of suggestions provide rich ways in which learning, across the curriculum, can be made visible.

Reflect

The **Reflect** stage is embedded within and across the Explore and Create stages, encouraging teachers and learners to be mindful of the learning process itself, evidence and evaluate their learning, and consider next steps. It includes ways in which teachers and learners can create shared criteria for success to inform approaches to assessment.

You can read about the ways in which rich tasks have been utilised within this inquiry to weave key competencies and curriculum content together, in the online version of this resource, tepapa.nz/FromThePastForTomorrow

OVERLEAF

Lisa Reihana, detail of *in Pursuit of Venus [infected]*
2015-17, Ultra HD colour video with sound, 64 mins.
Image courtesy of the artist

EXPLORE KETE

Begin the inquiry by exploring the ways in which contemporary Māori and Pacific artists, such as Lisa Reihana, are examining themes of identity, colonisation, and representation.



DEVELOPING INQUIRY QUESTIONS

Inquiry questions provide useful prompts for developing an inquiry that is specific to your school's context and responds to what your learners bring. There is more information about the inquiry process described in the online version of this resource, tepapa.nz/FromThePastForTomorrow



Inquiry questions

These inquiry questions can help direct teaching and learning – choose one or more of these, or develop your own in collaboration with learners.

- What stories do local iwi and hapū tell about this rohe?
- What are the impacts of colonisation on this place and our community?
- In what ways can art help us to bring about change in the way we view our local history and stories?
- How does art help us to communicate who we are and what is important to us?
- In what ways can we improve our relationships to each other and this place?
- What are the many cultural stories of our people, and how do we ensure these stories are told and valued?

Hook, line, and sinker

A successful inquiry will begin by engaging your learners' with the inquiry question – a 'hook.' The activity that will work best will depend on which inquiry question you use.

- Consider the following as you design your opening hook:
- What are the ways in which you can bring this question to life for your learners? Go broad. What are the songs or lyrics, artworks or poems, spoken words or films, memes, gifs, or videos that speak to this question? Try to harvest points of reference that are generationally relevant to your learners (think Lizzo rather than Dylan).
 - Who might your learners need to listen to or speak with to understand the ways in which this inquiry is relevant to their lives? Who are the creative youth leaders, artists, and activists you can connect with over Zoom, or in person?
 - How can you honour and celebrate what your learners already know and bring as they expand their knowledge within this inquiry?
 - What are the urgent social and environmental issues of the neighbourhood or community? Try to view this question from your learners' point of view. Can this help to guide the development or flex of your inquiry question?
 - What are the ways in which the inquiry's learning will be made visible and celebrated? How can learners' whānau and the wider community contribute to the learning process itself?



RICH TASK 1

REDRESSING THE PAST

Explore colonial representations of Pacific peoples within art and the ways in which this has inspired contemporary artists to retell history.

Introduction

Reihana created *in Pursuit of Venus [infected]* in response to wallpaper panels she saw by the French entrepreneur Dufour, called *Les Sauvages de la Mer Pacifique*. You can see part of it above. The wallpaper was an idyll – an imagined Pacific world created for European enjoyment.

When Reihana saw it, some 200 years later, she ‘couldn’t see the Pacific anywhere’. Reihana did not recognise the people as Māori and Pacific peoples.

This provided the inspiration for her artwork *in Pursuit of Venus [infected]*, which retells this time in history from indigenous perspectives. The artwork is often referred to in shorthand as *iPoV*, which also references an indigenous point of view.

You can download panoramic stills of *iPoV* within the online version of this resource, tepapa.nz/FromThePastForTomorrow

Learning intentions

We are examining how art can help us to understand dominant values, attitudes, and beliefs from the past and how these change over time.

Learning outcomes

Through these activities, learners will:

- analyse the motivations behind the work of Joseph Dufour (1744–1829) and why Reihana wanted to respond to it within her artwork
- consider what might need redressing within their own contexts.



ACTIVITY 1

ART DETECTIVES

In this activity, learners record their very first ideas about the wallpaper, developing art analysis and observation skills. It is designed as a discovery task – no prior knowledge is required.

- The vast majority of Europeans who saw *Les Sauvages de la Mer Pacifique* knew very little about the Pacific. It was their first glimpse of a 'utopia' on the other side of the planet. Emulate this by asking learners to roll up an A4 piece of paper to make a long, narrow viewing tube, or 'telescope', and examine the Dufour panels as if they are art detectives searching for answers. Put on some chilled out classical music in the background as learners soak up the wallpaper panels on their own.
- After their silent-sleuth study, arrange everyone into groups of four, and provide each group with just one set of the art-analysis questions below to discuss as a group. (Emphasise that they are guessing from their detective work, and they will not yet have firm answers.)

Content – the 'why'

Why do you think the artist created it?

What does this art make you think of?

What questions do you have for the artist who made it?

Form – the 'what'

What do you see when you look at it?

What kinds of shapes, colours, form, and scale are used in this work?

How would you describe the landscape, the people, and the costuming to someone who couldn't see the painting?

Mood – the 'when'

When people see this in real life, how would it make them feel?

If this work of art was alive, what noises and smells would surround it?

When do you think this scene happened? What makes you think that?

How does it make you feel? What does it remind you of?

Detail of *Les Sauvages de la Mer Pacifique*
(*The native peoples of the Pacific Ocean*),
1804-05, by Jean-Gabriel Charvet. Purchased 2015
with Charles Disney Art Trust funds. Te Papa
(2015-0048-1)



ACTIVITY 2

A CLOTHESLINE OF CLUES

In this activity, learners layer on extra information to their initial ideas, clarifying and solidifying their understanding of the artwork, before creating a clothesline of their ideas.

- Within each group, or as a class, watch the TVNZ news article about the Dufour panels arriving at Te Papa in 2016. Ask learners to carefully listen for any new pieces of information that will help them to further answer their set of questions.
- There may be some learner-generated questions that come from this process. Record these visibly, perhaps presenting a question wall in the classroom, or adding additional questions to your clothesline. Use these questions to help guide your inquiry tasks, and ensure that these questions are answered.
- Once the group have fully discussed the clip, and perhaps rewatched it, each group then presents their findings on paper, creating an Art Detective Sleuth Sheet that records the questions and answers. Have each group present their ideas back to the rest of the class, and allow discussions to add in additional questions, thoughts, and details. Create a clothesline by running a string across the classroom and peg up colour images of Dufour's wallpaper, followed by each group's work.

ACTIVITY 3

WHERE 'IT HIT ME IN THE GUTS'

In this activity, learners discover how the wallpaper inspired Reihana and consider the things that they might like to change within their world, life, or community.

- As a class, listen to what Reihana thought when she saw the panels for the first time. In what ways were Reihana's thoughts the same or different to the learners' own ideas about the wallpaper?
- Listen out for the moment in the video where Reihana speaks about 'the moment it hit me in the guts'. Discuss what this means – how sometimes we can have such a strong emotional response to a moment in our life that we can feel it in our physical body. Reihana was motivated to 'correct' the ways in which Māori and Pacific peoples had been represented.
- Spend some time exploring what the local community is currently trying to address. What are council, iwi, charitable, community, or environmental groups addressing within your neighbourhood? Learners may like to invite some people in, or onto Zoom, to speak about their work. What are the social or environmental issues that are 'hitting them in the guts'?
- In pairs, learners list the ways in which a wrong can be righted. Learners could use a simple example of friends fighting, and from that draw some conclusions about the types of practices that bring reconciliation and healing.
- Ask learners in pairs to discuss and write down together the issue that they would most like to address through this inquiry. Perhaps have a post box available so learners can contribute their ideas safely.
- Discuss how Reihana wanted to create a more authentic representation of Māori and Pacific peoples than the way they had been represented in the past. This was her motivation for *in Pursuit of Venus [infected]*. This idea – of correcting problematic representation – can collectively inspire many directions, particularly in relation to media:
 - learners could explore the ways in which identity is represented by media, reviewing the ways in which the same story is reported across different sources (for example, a mainstream news source, an influencer, a Māori news source)
 - depending on their age, learners could do an audit of their social media to consider how representative their feeds are; what is the composition of male, female, non-binary, Pacific, Māori, and diverse voices that they follow?
 - learners could gather advertising images from a variety of sources and annotate them, identifying the shortcuts advertisers use to communicate an idea about who someone is.
- Depending on the age of learners, this conversation (between curators Puawai Cairns and Nina Tonga at the time of the Venice Biennale Arte 2017 exhibition) may be useful as a further prompt for discussing history, the ways in which it was recorded in pre-colonial times in the Pacific and Aotearoa, and what we might want to be aware of going forward.

REFLECTIVE QUESTIONS

What are three questions you have now that you didn't have before this task?

In what ways could this inquiry contribute to or serve work that is currently underway to address injustice?

Further links for the extra curious

We've assembled a kaleidoscope of wonderfully interesting links related to this learning. Check these out in the online version of this resource, tepapa.nz/FromThePastForTomorrow



RICH TASK 2

COSTUME AND IDENTITY

Discover the ways in which costume and adornment can be used to communicate who we are.

Introduction

In *In Pursuit of Venus [Infected]*, Reihana carefully uses costume to construct the encounters between European explorers and Pacific cultures. The characters tell stories of power, tradition, representation, and identity. Reihana has said that costume creates character. It's something that she has been exploring throughout her artistic career.

Learning intentions

We are looking at the ways that artists use adornment to communicate ideas about identity.

Learning outcomes

Through these activities, learners will:

- consider the importance of costume, dress, and adornment in honouring, communicating, and representing identity.

Lisa Reihana, *Captain James Cook Female*, 2015, photograph, 1520 x 1080 mm, pigment print on Hahnemühle paper. Courtesy of the artist.

Lisa Reihana, *Bride of Mangaia*, 2015, photograph, 1520 x 1080 mm, pigment print on Hahnemühle paper. Courtesy of the artist.

Lisa Reihana, *Sydney Parkinson*, 2015, photograph, 1520 x 1080 mm, pigment print on Hahnemühle paper. Courtesy of the artist.

Lisa Reihana, *Joseph Banks*, 2015, photograph, 1520 x 1080 mm, pigment print on Hahnemühle paper. Courtesy of the artist.





ACTIVITY 1

THEY LOOKED LIKE THIS

In this activity, learners analyse Reihana's playful, imaginative approaches to identity.

- Learners get into pairs – one as sketch artist and one as eyewitness. The sketch artist does not look at the portrait. Give the eyewitness a copy of one of the dramatis personae portraits pictured on the previous page, which Reihana made of key characters in *In Pursuit of Venus [Infected]*.
- The eyewitness describes the person in the portrait to the sketch artist, using as much detail as possible, focusing on details such as composition, posture, costume, and adornment. Encourage the eyewitnesses to be as specific as possible – how many buttons? what kind of hairstyle? do they have any props in their hands? The sketch artist draws the person that is being described to them as accurately as they can. When finished, each pair glues the sketch alongside the portrait and annotates it with the key descriptors that were drawn. Now that they can both see the original portrait, get each pair to write three words to describe the person Reihana has captured.
- Discuss the task. What did you learn from the process? What part did costume play in describing the person you were trying to draw? Watch *In Pursuit of Venus [Infected]* again. How does music, soundscape, and conversation also add to our understanding of who these people are, what they are about, and what is important to them?



ACTIVITY 2

DIGITAL MARAE

In this activity, learners explore the ways in which portraiture can be a powerful vehicle for bringing the liminal mythological universe to life.

- In groups, learners choose one of Reihana's works that speaks directly to Māori atua and mythology, for example, Mahuika, Marakihau, Maui, or Ranginui. Research the stories that surround these figures, perhaps through reading or listening to stories. Note descriptors of the way these mythological deities look.
- Learners draw their own versions of these atua from the pūrākau they've found out about. In what ways has Reihana used setting, costume, props, and adornment to tell the visual story of oral traditions of mythology?
- Learners could ask whānau and family what god/s, deities, or fabled figures they grew up with. Find out what adornments defined that god, deity, or fabled figure. How do these adornments help us to understand what this figure represents?

Lisa Reihana, *Mahuika* 2001, 2001, colour photograph, type C print. Purchased 2002. Te Papa (O.026798)

Lisa Reihana, *Dandy*, 2007, colour photograph, type C print. Purchased 2010. Te Papa (O.037193)

Lisa Reihana, *Maui*, 2007, colour photograph, type C print. Purchased 2010. Te Papa (O.037195)

Lisa Reihana, *Marakihau* 2001, 2001, colour photograph, type C print. Purchased 2002. Te Papa (O.026797) ALSO OVERLEAF

REFLECTIVE QUESTIONS

What are some of the key ideas Reihana is communicating about race, ethnicity, and culture?

How might portraits play a role in making diversity more visible?

In what ways can an artist be an activist and community leader?

Further links for the extra curious

We've assembled a kaleidoscope of wonderfully interesting links related to this learning. Check these out in the online version of this resource, tepapa.nz/FromThePastForTomorrow





RICH TASK 3

RE-IMAGINING HISTORIES

Examine local histories in your own context, considering the ways in which dominant narratives can be addressed

Introduction

Reihana uses digital storytelling to tell new truths. Many other New Zealand artists are also interested in questioning past events, decolonising the narrative, and balancing the power. Seeking to redress past or current understandings requires us to examine the ways in which history is being created and transmitted.

Learning intentions

We are looking at the ways in which local histories are communicated in our area and whether we might be able to use art as a vehicle for new ideas.

Learning outcomes

Through these activities, learners will:

- develop research, source analysis, and interview skills
- consider bias and missing voices in relation to their own local context.



ACTIVITY 1

LOCAL HISTORY LOOKING GLASS

In this activity, learners examine their local histories, and the experiences that inform that history.

- Brainstorm together everything that the class already knows about the history of the local community. Perhaps draw a timeline on the wall, and place the pieces of knowledge that learners hold along the timeline. What was here 20, 50, 100, or 200 years ago? Invite a local historian to speak to the class, visit a local museum or library, or take a walking tour around the neighbourhood with a local history expert.
- Notice the stories that have been told, the places and events that are celebrated, the names of landmarks, and street signs. Whose experiences of life are reflected in these local histories? Whose voices from the community might be missing?
- In a way that is appropriate to the relationship that the school already has with mana whenua, discover as much as possible about the local environment and social systems in pre-colonial days. Seek to find the pūrākau to explain features of the living landscape, the history of ecosystems, the ways in which the land was engaged with in pre-colonial times, as well as the natural state of the whenua.
- Gather insights from both these processes and expand the information that you started with on the local history timeline. Discuss as a class or in small groups: what are the differences, gaps, and overlaps between the two ways in which you've explored local history? What do you notice? What requires more examination? What do you want to address or change?



ACTIVITY 2

ARTIVIST FOR CHANGE

- Listen to [Reihana's interview](#) where she talks about representation and identity. What drew her into retelling histories and stories, and why does she think it is important to re-imagine the past? Ask learners to imagine Reihana is their age and lives where they live. What do learners think she would want to tackle in their neighbourhood? What stories would she be interested in re-imagining? Alternatively, connect with a local artist or activist and learn about what is fuelling their fire. What do they want to put spotlights on?

REFLECTIVE QUESTIONS

How have you been able to find out about the story of the land on which your school stands?

How is history communicated in local artefacts such as street names, statues, parks, and plaques? Whose history is told through these? What does this reflect to us? In what ways could we approach this differently?

What state does the land under your feet yearn to return to? Who from te taiao is now missing from our local worlds? What does the local natural world need to thrive once more?

Further links for the extra curious

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COLLATING INSIGHTS GAINED FROM THE EXPLORE KETE

Use simple activities to ensure the insights gained from the Explore stage are ready to inform a creative response.

Introduction

As the Explore part of the inquiry nears completion, circle back so that learners can consider the insights they have gained so far, present their knowledge, identify diverse and common perspectives, and begin to consider their next steps.

You may have included other activities within the Explore kete so we have intentionally created open-ended activities that can be used within any inquiry at this stage.

Learning intentions

We are gathering a record of what we have learnt so far so we can use this to create a response

Learning outcomes

Through these activities, learners will:

- make visible their learning through collaborative, co-constructed discussion
- identify how confident they are with the key pieces of learning so far.

ACTIVITY 1

LEARNING PARK

In this activity learners discuss their learning so far, collaborating to find the main learning insights.

- In pairs, learners discuss what they have learnt so far, then learners brainstorm from this starter, 'So far we have learnt ...'. Emphasise that learners need to think not just about the knowledge they have gained, but also about the skills they have developed.
- Once each pair has recorded all their ideas, ask one learner in each pair to be 'station expert' and the other to be 'tourist'. The 'tourist' moves on to another 'station expert' and listens to the ideas they have formulated so far. The 'tourist' can add in any additional ideas to the brainstorm, and then they become the 'station expert'. The new 'tourist' then moves on.
- Once it feels as though there has been some cross-pollination of ideas throughout the class, ask each pair to write down each of the learning statements on long strips of paper.
- Learners take turns bringing their learning statements up, reading them out, and sticking them on to the wall. If theirs is similar to another one, they can stick it directly on top.
- Once the wall is complete with all that has been learnt so far, get learners to write on different-coloured strips a response to each learning statement, which might suggest a new question, prompt, or idea.
- For example, a learning statement strip might say something like, 'We have learnt to draw a timeline to show history.' A learner might respond to this statement with questions like, 'I wonder how far back our history goes?' or 'Would it be fun to draw a really big timeline somewhere everyone in our neighbourhood could see?'
- By the end of this activity, learners will be able to visually see their collective learning and what areas of learning may pique their interest next. This might result in creating another Explore task, or it might help to direct the way forward into the Create kete.

ACTIVITY 2

POLL PARTY

In this activity, learners will self-assess their learning so far, identifying areas to return to or consolidate.

- This activity develops from the previous activity. You will need a list of learning statements on the wall that summarise the learning that has taken place so far.
- Hand out stickers, pins, or dots to all learners, and ask them to rate their confidence in each of the learning statements on a scale of 1–10.
- By the end of this activity, learners will be able to visually see how confident they are in what they have learnt so far. As a teacher, you too will be able to see themes around what might need returning to, or revisiting in a different way, before moving on in the inquiry journey.

CREATE KETE

Develop creative and active responses that are relevant to your learners, their place, and their community.





DEVELOPING LEARNER-LED APPROACHES

Learners imagine the creative directions they could take in response to what they have learnt so far, developing their own criteria for success.

Introduction

Student-centred responses are a vital part of authentic inquiry learning. The Create kete is the place where learners can develop their own responses to what they have learnt in the Explore kete. We've provided a smorgasbord of rich tasks for the Create stage, but it is equally awesome if you and your learners decide to do something entirely different. Either way, it is important that learners define for themselves why their creative response is meaningful, and what success will look like.

Learning intentions

Through these activities, We are gathering a record of what we have learnt so far so we can use this to create a response

Learning outcomes

learners will:

- ideate imaginative, creative responses to what they have learnt so far
- develop their own success criteria for the Create kete, so they know what they are doing, why they are doing it, and what 'good' will look like.



ACTIVITY 1

IDEA ISLANDS

In this activity, learners ideate possible creative directions.

- Use the insights that learners gathered at the end of the Explore kete in the collating insights activity to inform the next steps. Ask learners to imagine as many different ideas as they can for what they could do next in response to what they have learnt so far, writing each idea down on a sticky note.
- Ask a learner to read one of their ideas out, then if anyone else has a similar idea, it can be added to the same 'idea island'. Continue this until all the notes have been read out.
- By the end of this activity, ideas will be organised into thematic islands, giving some direction for the Create stage of inquiry. The whole class may choose to use the most popular idea island, or learners who brainstormed similar ideas can work collaboratively together. The smorgasbord of rich tasks here may help to refine some of the ideas that learners have suggested.



ACTIVITY 2

DEVELOPING STUDENT-CENTRED SUCCESS CRITERIA

In this activity, learners define for themselves what they seek to achieve.

- Before the learner-centred Create phase begins, it is vital that learners have a clear sense of what they are doing, why they are doing it, and how they will know that they've been successful. Co-constructing what success will look like means that learners have the chance to take ownership of what they are creating, and are more likely to be able to evaluate their own success.
- Whether learners are embarking on a whole-class task, or whether they are heading off in multiple directions, there are a number of steps to take together first to ensure everyone has a shared understanding of the learning at hand:
 - start with discussing the outcome that is desired from the Create phase. What would you expect to be able to see, or evidence, at the end of this phase? Ask learners to describe it in as much detail as possible
 - now imagine stepping backwards from that ideal end-point. What is the process that will take place to get there? What are the key features of that process that learners will be able to evidence?
 - take a look at some exemplar images and see if there are any further descriptors to add to either the process or the outcome.
- Organise the success criteria, perhaps to show what could be demonstrated at different stages of the creative process (that is, what are the skills and competencies learners can evidence when they are researching, developing ideas, implementing them, and so on), or perhaps in relation to the capabilities that are being evidenced.
- Use these criteria as a framework for learning-centred conversations as the inquiry processes.



RICH TASK 1

ME, MY SELFIE, AND I

Examine a selfie portrait image and manipulate aspects of adornment to reflect on how identity is communicated.

Introduction

Reihana uses a number of artistic devices to communicate identity within her fictional, historical, and biographical portraits. In this rich task, learners play with their own image to find ways in which they can ‘turn the volume up’ on expressing their identity visually.

Learning intentions

We are manipulating images to reflect our personal identities within portraiture.

Learning outcomes

Through these activities, learners will:

- develop visual ideas in response to studying Lisa Reihana’s work as it relates to identity and representation
- explore and use art-making conventions, applying knowledge of elements and selected principles, such as collage, overlay, scale, and repetition, to amend their selfie image.

ACTIVITY 1

MY ANCESTORS' WILDEST DREAM

In this activity, learners examine and manipulate their own portrait image to reflect on how their identity is communicated.

- Ask learners to brainstorm who they are, where they are from, and what is important to them. Encourage them to think not just about the primary qualities of who they are, but also the small and specific things that make them 'them'.

Prompts might include: what is the most important part of your identity? what patterns, sounds, landscapes, or places reflect who you are? what visual images reflect your ancestors or your elders? what visual images reflect your whānau and those who you love? when you think of yourself, is there one thing that stands out to you? what are the things that make you smile? where are you happiest?

- Learners take a selfie with a plain background and look again at their brainstorm. What visual clues could they add to this photo to tell their story of identity a little louder?
- Either open the photo in photo-editing software or print it out and manipulate it manually. Encourage learners to add layers over the top and in the background. Have a look through Te Papa's Collections Online for taonga or textiles that may help learners to say something new about who they are.
- For example, a learner may like hip hop music. Search 'hip hop' in Te Papa's Collections Online and find DJ Raw's turntable from the 1990s. A learner may feel an affinity with the Central Otago landscape. Look through Te Papa's Collections Online and find a scenic photograph of Central Otago. Someone may have a memory of a tivaevae at a grandparent's house, and find a tivaevae image. They may identify as Tūhoe and look through the Tūhoe-tagged collection items.
- Let learners play with the collection items in relation to their selfie images, either digitally or manually, using collage and transparency, and experimenting with scale (enlarging or reducing), overlay, repetition, and text.
- As with Reihana's work, if it is possible, play with this on a large scale. What happens if a learner's portrait is projected onto the wall? Use this as a way of exhibiting learners' works, or use projection as a further step – getting learners to then trace back off their portrait image, with felt tip and butchers paper.
- If it is possible, exhibit the completed portraits visibly so that whānau and community can share in their learners' work. Learners may want their portraits to be accompanied by bio statements that explain what has been chosen and the ways in which this reflects who they are.

REFLECTIVE QUESTIONS

What did you add to your image to help tell your story? Is it true to you?

What would happen if a total stranger decided to portray you? Can someone else tell the world the true story about who we really are?

What are the strengths and weaknesses of using pictorial sources for information? What is missing from this portrait of you which is important for others to know? What other sources are needed for us to gain an understanding of someone's identity?

Further links for the extra curious

We've assembled a kaleidoscope of wonderfully interesting links related to this learning. Check these out in the online version of this resource, tepapa.nz/FromThePastForTomorrow



RICH TASK 2

BACK FOR THE FUTURE

Create a layered, artistic response to the story of the land beneath you and the community that surrounds you.

Introduction

Over the course of time, people have changed and been changed by the environment. These changes were governed by different values and cultures that sometimes coincided and sometimes clashed. Our place-based histories are compelling points from which we can understand not only our environmental history but also the part we play in a regenerative future.

Dufour's wallpaper was made using woodblock prints, stencils, and hand-colouring to create a panoramic experience. Similarly, Reihana's work creates a panoramic, immersive experience – but uses completely different technologies.

In this task, learners can examine the impact of scale in static and moving images, creating their own response to the themes and concepts in this resource, using appropriate technological tools.

Learning intentions

We are looking at the ways in which the land has changed, and how these changes reflect our collective historical stories.

Learning outcomes

Through these activities, learners will:

- examine the impact of human activity on their local context
- use art-making practices to communicate ideas around time, continuity, and change
- consider ways in which indigenous ways of knowing can be reflected in our understandings of place..



ACTIVITY 1

THE LAND BEFORE TIME

In this activity, learners examine and manipulate their own portrait image to reflect on how their identity is communicated.

- Look back on the insights that were gathered from the Explore kete. What do you know about the ways in which the local, living landscape has flexed, morphed, adapted, and changed?
- Gather together sources that provide information for the way things were in the past. Learners might listen to elders, kaumatua, read diary entries from explorers, whalers, and early settlers, or analyse paintings and sketches. Do a similar task, gathering sources for the way things are now. Compare and contrast what has stayed the same and what has changed.
- Sketch the broad, common features of the landscape together so they can be used by all groups to design a mural that speaks to the ways in which the natural landscape has changed over time. Learners may like to experiment with drawing software, such as ProCreate.
- Learners may decide to focus on one street in the neighbourhood, or perhaps even just one patch of land (for example, a park, the school site, or a place of historical significance).

REFLECTIVE QUESTIONS

What does the land want to do here? How is the land currently thriving or suffering?

What are the connections between the health of te taiao and the health of our community?

Further links for the extra curious

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ACTIVITY 1

THE LAND BEFORE TIME

- There are all sorts of ways to approach this creative task and for it to evolve. Examples include:
 - starting with a street map of the local area and layering over it the features that are underneath the urban environment. Where are the pā, the waterways, the natural wetlands, and the old stands of ngāhere? Play around with text, swapping in and out names for the landmarks that might reflect local history differently
 - consider an aspirational environmental vision – what do you hope this landscape looks, feels, and sounds like in the future? Learners may like to overlay the past expression of the local landscape with the current landscape. What direction does that indicate for a regenerative plan?
 - as with Reihana, learners might like to experiment with creating soundscapes to layer over the images they create. What are the sounds of the past and present environments? What can we no longer hear? Learners may want to use taonga puoro, and natural objects such as water, sticks, and stones, to create a soundscape suggesting times past
 - learners could explore creating a triptych and overlay a timeline with a sequence of local events that are reflected in the work, to help describe changes that have taken place in relation to land, water, and air
 - learners could experiment with projecting digital versions of their work onto external or visible walls. This works especially well at night, and could potentially tie in with a Matariki dawn celebration.

REFLECTIVE QUESTIONS

In what ways did technology assist us in creating an expression of our relationship to this place?

How does scale help us to connect with big ideas?

Further links for the extra curious

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RICH TASK 3

COMMUNITY CONNECTIONS

Connect with the diversity of your local community through the creation of a time-based video portrait series.

Introduction

Reihana worked in collaboration with a number of Pacific, Māori, and Aboriginal communities to ensure that identity, language, and culture was represented in a way that felt authentic to those who were being represented in her work. Within this rich task, learners use similar methodologies to capture the diversity of story and experience that might exist within their local setting.

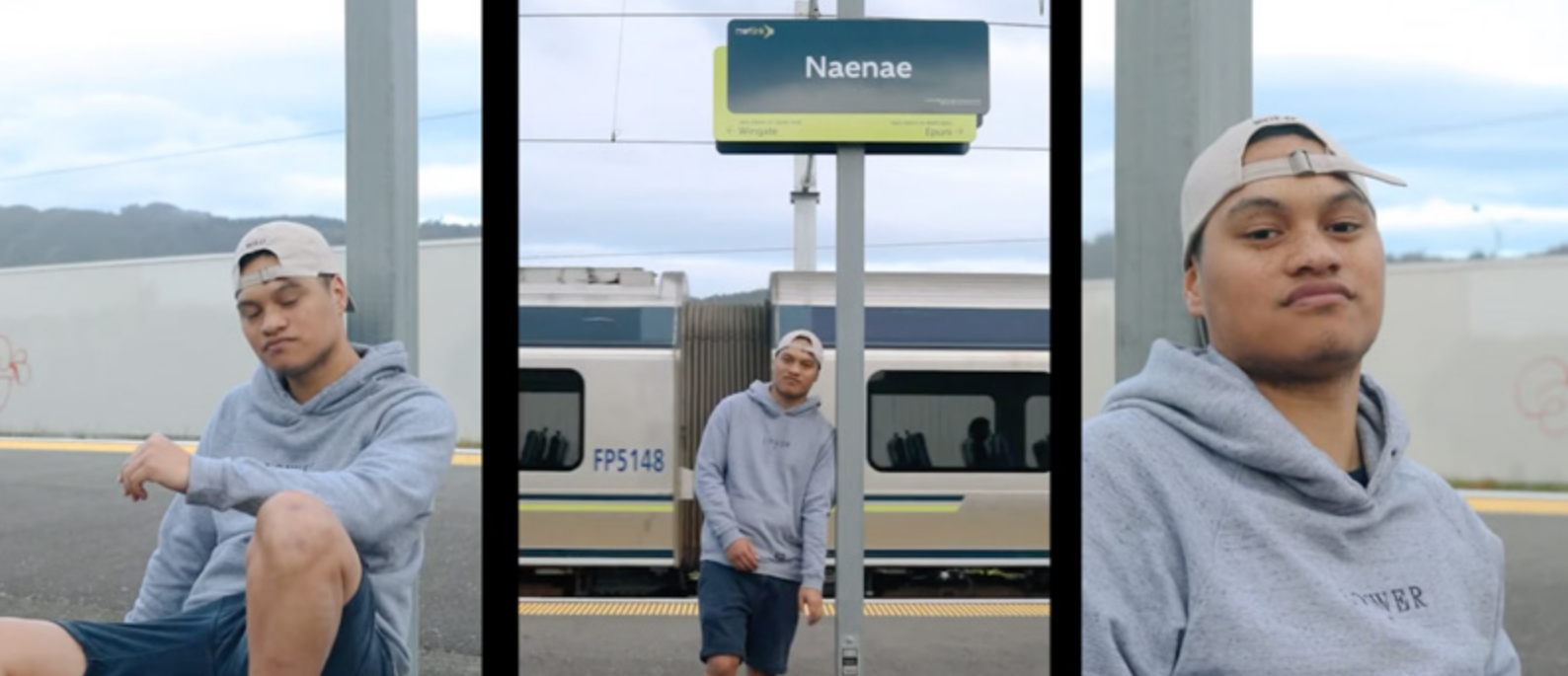
Learning intentions

We are engaging with a wide variety of people in our community through the creation of video portraiture.

Learning outcomes

Through these activities, learners will:

- develop an awareness of the identities, languages, and cultures of those who surround them
- expand their interview skills, through the creation and implementation of interview questions
- use appropriate technology and practices to capture and edit video portraits of members of their community
- consider permissions that are required for the capture and reuse of someone's image in a digital environment.



ACTIVITY 1

WHANAUNGATANGA FOR STORYTELLING

In this activity, learners will use an artist's model to inform their art practice.

- Chevron Hassett (Ngāti Porou, Ngāti Rongomaiwahine, Pākehā) is a video artist from Wellington, who has produced a number of compelling video portraits communicating ideas around identity, community, and place-based ideas of belonging. Have a look at this video preview of Hassett's artwork, *Home is where my heart will rest*, and discuss the following:
 - what do you think Hassett is communicating?
What does the title mean to you?
 - at the heart of Hassett's practice is the essential spirit of whanaungatanga, the Māori concept of connecting, building, and maintaining relationships within communities. How is this communicated in his work?
 - what can you tell about the people in his work? In what ways does he use setting, sound, and landscape to help tell the story of who these people are and what is important to them?
- Brainstorm together the diversity of people within the local community. Encourage learners to think of diversity here as broadly as they can – what are all the different ways in which humans are thriving in the neighbourhood? Think of young and old, culture and heritage. Learners might want to consider the multiple occupations that exist, the multiple ways in which families are made up, or the ways in which gender identification is communicated too. Learners might consider the ways in which houses, and places of work, also provide useful clues for communicating identity.

REFLECTIVE QUESTIONS

How does technology assist in the storytelling of identity?

**What is the role of a video artist?
How does it differ from painter or sculptor?**

**Why do you think it is important to collaborate closely with the community groups that contributed to the work?
How does this change what is presented?**

Further links for the extra curious

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ACTIVITY 1

WHANAUNGATANGA FOR STORYTELLING

- Imagine together a video portrait series to communicate this diversity. How can learners use the digital tools available to capture and tell the story of those around them? This will look different in different contexts, and depend too on the ages of learners.
- Learners plan correspondence, such as letters, emails, or a phone calls, to a sample of the community, asking them if they would like to take part in the video portrait story. Participants will need to know:
 - what learning is happening as a result of the process
 - what their involvement might be
 - how long learners might need them for
 - the way in which their portrait will be used once it has been captured.
- Once a range of participants have been confirmed, the first step in Hassett's work is authentic connection. This will happen in different ways depending on the context, but ideally would be *kānohi ki te kānohi*. Through connecting with and interviewing participants, learners consider the personal stories of the people and the ways in which these could best be captured in a video portrait.
- They might want to consider, in active discussion with the participant, how they can visually tell the story of identity – what would be the ideal setting? the ideal costume or adornment? what is the soundscape?



ACTIVITY 2

USING TECHNOLOGY TO COMMUNICATE OUR STORIES

In this activity, learners use appropriate technologies to create video portraits.

- Using the video technologies that are available (for example, tablets or smartphones) learners capture video of participants that tell the stories of identity, culture, and heritage that they developed in Activity 1.
- Learners may decide to use a repeating device to provide a connection between portraits. Examples could include everyone:
 - holding their most precious taonga
 - standing in front of their house or their place of work
 - layering a piece of recorded audio interview over the top
 - wearing clothes or adornments that speak to their identity
 - standing in their favourite place within their community
 - standing with their family around them.



ACTIVITY 3

GREEN SCREEN AND ME

In this activity, learners use green screen technology to play around with ideas of identity and place.

- Reihana used green screen technology to play with landscape, ideas of where we belong, and the perspectives we have from that place. There is a huge opportunity here for learners to play around with similar ideas and devices by using simple green screen technology.
- Create a DIY green-screen in your own classroom, so that students can video themselves. They could read a poem or lines from a song, or perform something they adore, or simply recite the simple facts of who they are.
- Once learners have green screen footage of themselves, learners could drop themselves in front of a chosen historical scene, textile, or landscape that is relevant to their cultural history. Or learners could play with placing themselves back into a family photograph and talking to a previous version of themselves or a family member.

REFLECTIVE QUESTIONS

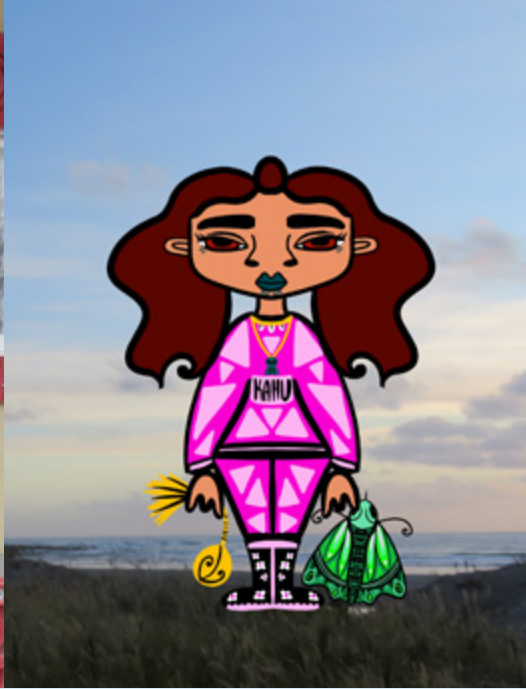
How does technology assist in the storytelling of identity?

**What is the role of a video artist?
How does it differ from painter or sculptor?**

**Why do you think it is important to collaborate closely with the community groups that contributed to the work?
How does this change what is presented?**

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RICH TASK 4 I AM AVATAR

Use both technology and adornment to create fantastical avatar superheroes.

Introduction

Reihana has portrayed multiple cultures, narratives, and histories during her career and is interested in the ways in which clothing can communicate identity, role, or character. This activity brings this home to the learners' and their own worlds, creating a hero avatar that reflects their awesomeness.

Learning intentions

We are looking at the ways in which we represent ourselves in the world, through the creation of personal hero avatars.

Learning outcomes

Through these activities, learners will:

- consider the ways in which costume can communicate identity or character
- develop positive self-talk in response to developing an autobiographical hero figure
- develop and review the creative process, using digital tools to enable their vision to come to life.

Hold up – what is an avatar?

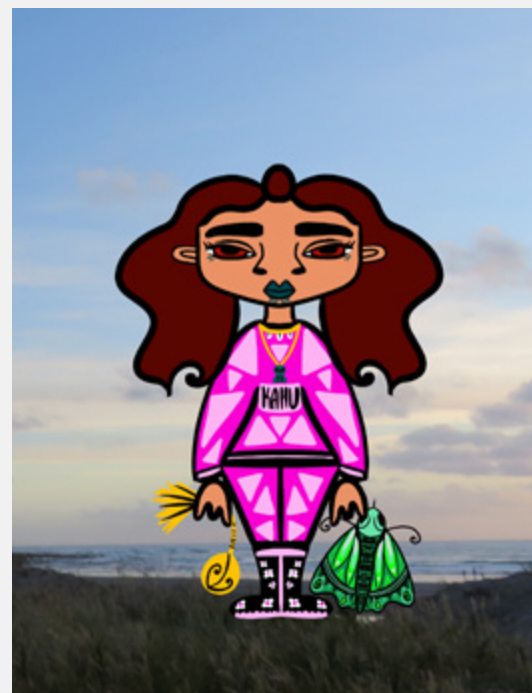
In computing, an avatar is a graphical representation of the user's character or persona. It can be a 2D image, such as in an icon, or it can be 3D, as found in gaming.

ACTIVITY 1

HERO AVATAR

In this activity, learners define themselves as a superhero avatar.

- Begin with a think-pair-share around who their favourite hero figures are in their digital worlds and what they like most about them. Ask learners to think hard about costume and the way this tells us a story about who someone is.
- Project this image of a hero avatar, drawn by Te Kahureremoa Taumata. Discuss together the features that have been centred for a complete hero avatar:
 - hair – celebrate our hair, in all its forms, as it often reflects our ancestral story
 - adornment – this may be a traditional taonga, a family heirloom, or some jewelry or embellishments that reflect our identity
 - clothes patterns – what pattern could learners use on the outfit to further describe who they are?
 - animal friend – what creature of te taiao does each hero avatar have a spiritual connection to? Ask learners to think about the special qualities that animal friends could bring to life adventures
 - shoes – what are the shoes that are needed for the superhero adventures ahead?
 - tool – what implement is going to help guide learners' on their life's journey. This tool might reflect a current hobby (for example, drumsticks) or be an aspirational tool (for example, a passport to explore the world).



REFLECTIVE QUESTIONS

What feelings arise when you identify what makes you uniquely you?

In what ways can costume and adornment help us to define identity?

Further links for the extra curious

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ACTIVITY 1

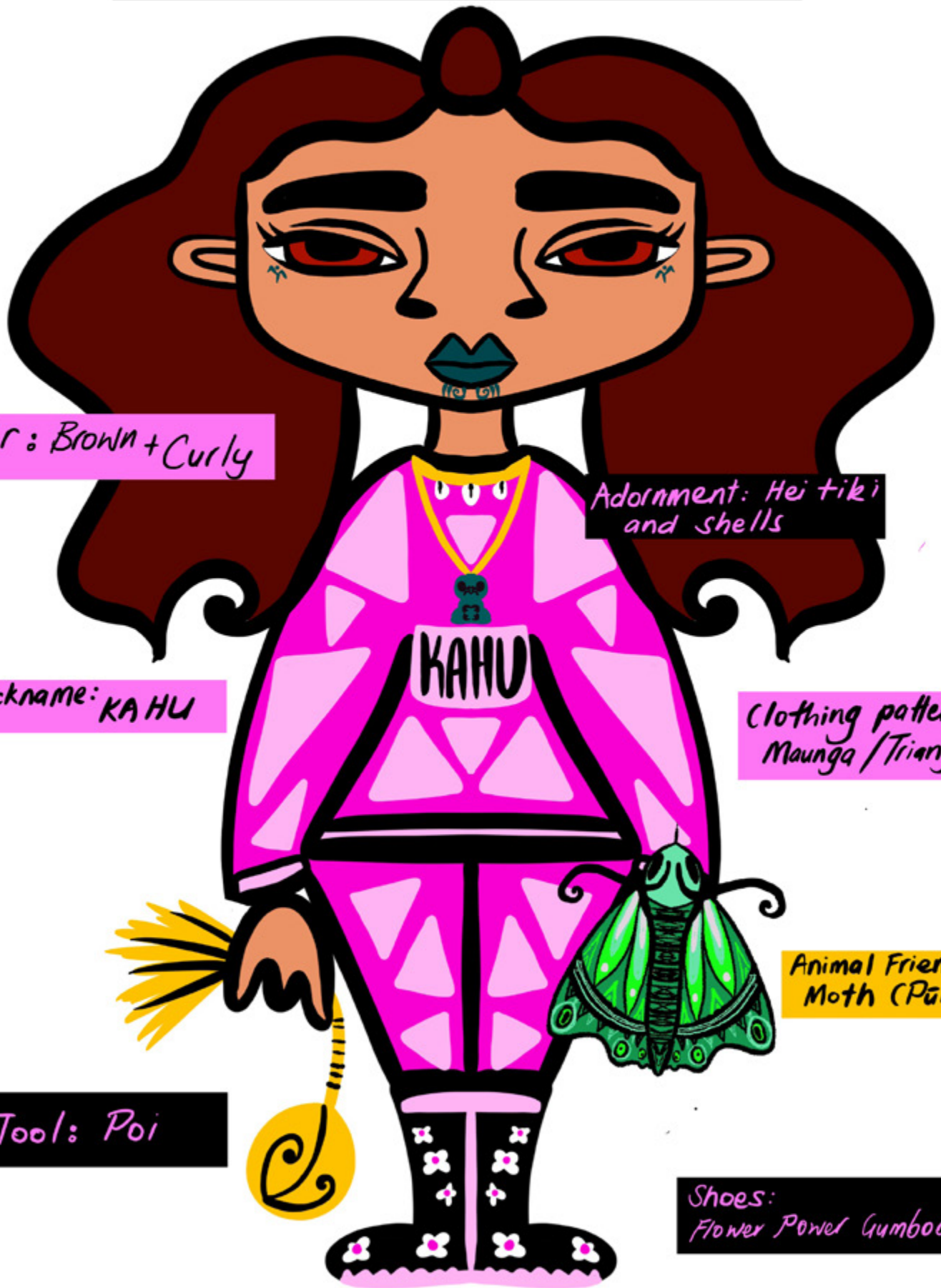
HERO AVATAR

Discuss together whether there are any additional features learners might want to add to the hero avatar.

- Learners then work on their own to brainstorm the features that they will use to communicate their identity as an avatar, before discussing these with a friend. Ensure that learners remember that they are turning the volume up on their own identity, by using costume, so they can be aspirational. The most successful hero avatars will be ones that reflect authentic identity in an exaggerated way.
- If learners are comfortable, they can share brainstorms and tune in to any further ideas their classmates may have for making their avatar even more epic.
- There are all sorts of ways in which this direction could evolve. Examples include:
 - overlaying each learner's avatar on a photograph of a meaningful landscape or place. In the images shown, you can see the avatar has been put at the beach and in front of the wharehau at the artist's marae
 - set up groups so that learners can join their avatars together to create crews. They might like to name their crew, and perhaps think about the ways their tools and skills complement each other
 - learners may have explored Reihana's Digital Marae portraits in the Explore stage. The class may want to use a similar process to draw avatars of gods, deities, or fabled figures who are important to them, their whanau, or family
 - learners could write bio statements to be exhibited alongside their avatar image, explaining the choices that were made in the development of their superhero avatar.



MY AVATAR



Hair: Brown + Curly

Adornment: Hei tiki and shells

Nickname: KA HU

Clothing pattern: Maunga / Triangles

Animal Friend: Moth (Pūriri)

Tool: Poi

Shoes: Flower Power Gumboots



RICH TASK 5

STOP, COLLABORATE, AND LISTEN

Respond to art through poetry, collaboration, and performance.

Introduction

It often takes time for learners to feel confident about expressing their personal, totally valid, responses to art. By creating a collaborative performance-based task, learners collectively consider their shared experience in relation to the artwork, which enables meaning making in a safe and supportive way. Through using poetic conventions, there are fabulous opportunities for literacy learning too.

Learning intentions

We are looking at the ways we can play with language to express personal responses to art.

Learning outcomes

Through these activities, learners will:

- use language to describe the impact of art on them as a viewer or audience
- play with poetic conventions to develop a collaborative, spoken word poem.



ACTIVITY 1

HULLABALOO WALL

In this activity, learners create a ‘collective fizz’ around their experience of an artwork.

- Let learners re-familiarise themselves with the artwork – spending time independently, in groups, or as a class experiencing the work. Learners may be lucky enough to see it at Te Papa, otherwise simply project the video clip from the landing page of this resource.
- Once learners have all had a chance to experience *In Pursuit of Venus [Infected]*, organise everyone into groups of four. In a timed five minutes, learners brainstorm as many nouns, verbs, adjectives, and adverbs as they can to describe Reihana’s work, writing each word on a Post-it Note or small card. Encourage learners to be as bold and imaginative as they want – focusing on features such as form, colour, sound, content, and purpose. Once the time is up, learners stick all of their word cards on the board to create a ‘hullabaloo wall’.
- On the count of three, let everyone say out loud as many of the words as possible, all at once, all over top of each other – a jumbled pile of spoken words! Now, time to sort them out!



ACTIVITY 2

MIC DROP

In this activity, learners compose a collaborative spoken word poem.

- In pairs, ask learners to compose two lines of poetry, by riffing off the vocabulary words on the wall from the previous activity. Ask learners to think about using some spoken word conventions, such as repetition, metaphor, sound, and volume.
- Each pair shares their lines with another pair, forming a square of four learners. Learners determine the order in which to read the collaborative poem, and consider adding music, movement, and varying the rhythm, intonation, and volume. The class may want to record sounds as a backdrop, or play a background rhythm to help with the pace of the poem.
- Allow time for learners to rehearse their lines and the ways in which attention will move from one pair to another.
- This activity could be adapted so that learners complete it on their own as a personal response to art, or they complete the same task with other pieces of art that are already familiar.
- The poem could be recorded on iPads and then layered with the artwork.

REFLECTIVE QUESTIONS

In what ways did this activity surprise you?

How do you think the spoken word helps us to express our personal feelings?

What effect does adding a soundscape have on the overall impact of the poem?

Further links for the extra curious

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SHARE WITH US

Inspire others with what you have done! Email us with your learning so we can celebrate and share your awesome mahi! For all the details on how to share your learning with Te Papa, go to the online version of this resource, tepapa.nz/FromThePastForTomorrow

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